



Sansò

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Front cover: *Manila, San Dionisio XXI* (catalog number 81).

Back cover: *The Healing Roots* (catalog number 45).

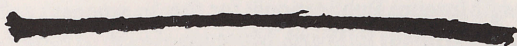
THE LIBRARY OF
THE CLEVELAND MUSEUM OF ART

The logo for the Cleveland Museum of Art, featuring the letters 'CMA' in a stylized, teal-colored script font. The 'C' and 'M' are connected, and the 'A' is separate. The logo is positioned behind the text 'THE LIBRARY OF THE CLEVELAND MUSEUM OF ART'.

Work by Juvenal Sansò

Catalog of an Exhibition of Work by Juvenal Sansò
Incorporating a complete check list of his prints
Sponsored by The Print Club of Cleveland
February 11 to March 29, 1964
The Cleveland Museum of Art

Sansò



The exhibition and catalog have been prepared by Leona E. Prasse and Louise S. Richards of the Department of Prints and Drawings of The Cleveland Museum of Art who gratefully acknowledge the artist's assistance in making available his works for selection at his Paris studio, and his help in supplying information and lists for the preparation of the exhibition and catalog. Our thanks are due to the following members of the Museum staff: Merald E. Wrolstad, Editor of Museum Publications, for the design of the catalog; William E. Ward, Museum Designer, for installation of the exhibition; and Helen F. Nice, Secretary of the Department of Prints and Drawings, for typing the catalog manuscript and exhibition lists. Finally thanks are due the Trustees and members of The Print Club of Cleveland who have made possible the publication of the exhibition catalog.

Edition: 1500

A glance at the titles in the catalog listing indicates that Juvenal Sansò is acquainted with the far reaches of the world. A tour through the exhibition, however, shows the world as a limbo hovering between day and night where living creatures do not exist but inanimate objects become prime actors. Not that Sansò's sketchbook studies do not reveal innumerable busy little figures—strollers in Paris, longshoremen in Marseilles, villagers of the Philippines—but these are merely the inevitable reflex response of the artist who must record his surroundings in drawings as he must breathe the air. Sansò's formal color drawings and paintings show the world transformed to the dictation of his imagination, to twilight landscapes where decaying shanty towns assume majestic size and appearance and where beached boats, or rocks, or shrubs emit a brooding presence.

Juvenal Sansò, the creator of this strange world, was born in Spain and grew up in the Philippines at a crossroads of western and oriental life. Tragic experience of war and enemy occupation marked the end of his childhood. Following the war Sansò first pursued his artistic studies at the School of Fine Arts of the University of the Philippines. In 1951 he went to Rome to study, then in 1953 moved to Paris where he enrolled at the Ecole Nationale Supérieure des Beaux-Arts. Now Sansò lives and works independently in Paris but frequently travels in Europe, and also by various routes back to Manila for a family visit, thus continually renewing his contact with Philippine life. So far, as the exhibition readily shows, his main inspiration has come from the impoverished, picturesque suburbs of Manila, and from the coast of Brittany where Sansò likes to spend the summer months.

Always alert for new means of expressing pictorial images, in Paris Sansò became interested in the fresco technique, an interest which culminated in a commission to decorate the Palazzo Dario in Venice. Again, while studying in Paris he was attracted by another medium, that of intaglio printmaking. He has found it a sympathetic process and continues to explore its potential of texture and the intricacies of detail.

One of the characteristics of Sansò's paintings is a rhythmic glitter of light accents, either over the scattered planes of a palm-leaf hut (no. 7, pl. I), or reflected from the calm surfaces of tidal water in a Brittany cove (no. 51). Recently his fascination with light resulted in a series of brush drawings of the most up-to-date environment imaginable—the glassy cliffs of New York City which Sansò shows as wavering constructions of reflected light (no. 61, pl. XIV). Since the interplay of light and dark is particularly suited to the print medium Sansò's recent etching-aquatint, *City Lights* (no. 106), composed of a melange of neon signs, is a logical development in his prints.

In the beginning Sansò used for the subjects of his prints, as for his paintings in the mid-fifties, the everyday life of Paris which surrounds him, the market women, the metro ticket seller, but in these the artist caricatured the kind of human bestiality he remembered vividly from the war years. At that time in drawings, paintings and prints, Sansò's work was touched by an overt surrealism. The memory of horror that prompted the grotesque was later transformed into a whole repertoire of paintings based on the theme of Philippine shanty towns. Sketches in the Manila Chinatown series (nos. 68 and 70, pl. xv) show the germ from which grew the fantastic buildings of *Realm Lost* (no. 14). Again, amalgamating his fascination with bamboo forms Sansò transformed the fishermen's bamboo huts of San Dionisio (nos. 75 and 80) into another architectural material with elongated pinnacles, as in *Flushing Glow* (no. 23, pl. III). He has written:

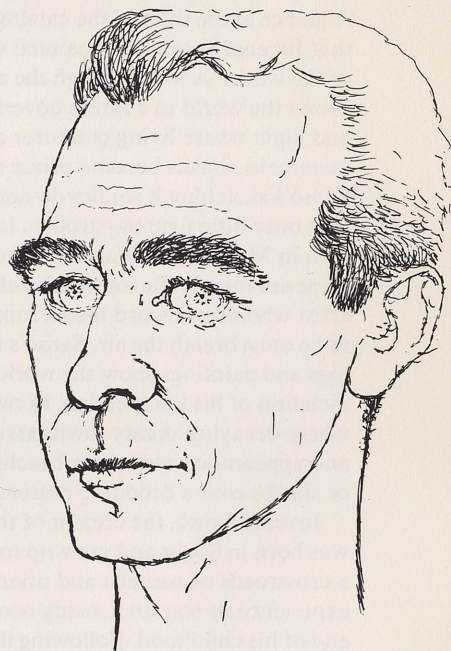
Manila happens to be one of the most thoroughly destroyed cities during World War II and what was left of the inhabitants picked up the charred remains and started to build shanties upon shanties of ghost-town, horrible beauty. Disregarding the human side of these apocalyptic domains one cannot help being moved by the strange beauty of rust and rot, the galvanized iron slowly disintegrating into ochres, siennas and earth greens, and wood and bamboo decaying into fibers and sponginess. Swampy, dark, muddy, garbage-strewn waters may reflect the most dazzling skies in sunset flareups. As these dwellings are innumerable scales tied together on a carcass they catch light with the hypnotic vibrations of sequins, dangling elements shifting in the breeze.

Aside from his obvious delight in the infinite range of detail and texture available in the intaglio print medium, Sansò reveals in the Print Club's presentation print, *Lueurs* (no. 102, pl. v), a similarly fantastic world where the entire landscape seems constructed from a distillation of Brittany surf, Philippine root forms, and the exotic plants and rocks of such paintings as *Hither* (no. 11).

Again, the oval bouquets, another of Sansò's favorite subjects, are composed of unidentified, fantastic flowers which glow with an inner light, while the black flower centers recede into deep holes of oblivion. Sansò's former explicit surrealism has become an implicit, unknown quantity of nature itself.

Even Sansò's colored ink landscapes, painted from nature on the beaches of Brittany, give a sense of twilight or clouded skies, the lights are capricious, glittering and momentary, and shadowy rocks and bushes have a watchful presence neither evil nor beneficent but alien to our everyday experience of stone and wood. These Brittany sea coast paintings are among the most beautiful of Sansò's works and testify that perhaps here he has found the most eloquent expression for his sense of mystery and tragedy—and, too, of the abundant beauty and vitality of the earth.

Louise S. Richards



- 1929 Born, 23 November, in Reus, Catalonia, Spain.
- 1934 Moved to Manila in the Philippines where his family established a wrought iron business.
- 1941–1945 World War II and Japanese occupation.
- 1948–1951 Attended School of Fine Arts of the University of the Philippines, Manila.
- 1950 First prize for watercolor, *Incubus*, Art Association of the Philippines.
- 1951 First prize for oil painting, *Sorcery*, Art Association of the Philippines. End of the year left for Europe; forty-one-day boat trip from Manila to Genoa, Italy, through the Far East, Red Sea, and Mediterranean ports.
- 1952 Various trips to Italy's art centers. First visit to Spain since childhood departure.
- 1952–1953 Studied at the Accademia di Belli Arti and the Accademia della Medaglia, Rome.
- 1953 Established permanent residence in Paris.
- 1953–1961 At l'Ecole Nationale Supérieure des Beaux-Arts, courses in oil and fresco painting and in graphics. Studied under Professors Goerg, Cami, Adam and Bersier with whom close contacts have been maintained. Visited Spain and Italy twice; England and Holland.
- 1954 Germany, Greece, Italy, and Spain.
- 1955 Belgium, Spain, and Austria.
- 1956 Denmark, Holland, Belgium, and Spain.
- 1957 Round-the-world trip through Manila, Far East, and Honolulu; auto trip through all the Southern states in the United States, Washington, D. C., New York, and Boston; England and Italy.
- 1958 Trips to Austria, Germany, Italy (to paint frescoes at the Palazzo Dario in Venice), and France.
- 1959 Visit to London; extensive traveling in France.
- 1960 Trips in Italy and France.
- 1961–1962 Spain; second round-the-world trip through United States, Manila, and Far East (including extended visits to Japan and Siam); Greece.
- 1963 Trips in France and Spain.
- 1964 Visit to United States.

Only one- or two-man exhibitions listed.

- 1956 Paris, Galerie de la Maison des Beaux-Arts (all media).
- 1957 Manila, under auspices of Art Association of the Philippines (paintings and drawings). Manila, Philippine Art Gallery (prints and drawings).
- 1958 Paris, Galerie Lucie Weill (all media).
- 1959 Rome, Galleria dell'Obelisco (all media).
- 1961 Manila, Luz Gallery (prints).
- 1962 Manila, Luz Gallery (all media). Aix-en-Provence, in conjunction with Music Festival (all media).
- 1964 Philadelphia Print Club (with Norio Azuma, prints). Cleveland, The Cleveland Museum of Art (all media).

Catalog of the Exhibition

All works are lent by the artist unless otherwise credited. Items are arranged in alphabetical sequence within each year. In measurements height precedes width in all cases. Comments in italics are by the artist.

OIL PAINTINGS

1962

- 1 *Low Tide*
14¾ x 24 in.
- 2 *Hovering Mist*
21¼ x 28¾ in.

1962-1963

- 3 *Final Hour*
17¾ x 47½ in.

1963

- 4 *Remote Flowers*
28¾ x 23½ in.
- 5 *Shipwreck in Blue*
25½ x 31¾ in.
- 6 *Dying Away*
19½ x 28¾ in.

INK PAINTINGS

Dimensions are given to limits of paper.

1959-1960

- 7 *Barong-Barong*
Colored inks. 279 x 560 mm.
(Plate i).

1960

- 8 *Rocky Masses*
Colored inks. 324 x 500 mm.

1961

- 9 *Brittany, Trégastel I*
Colored inks. 261 x 416 mm.
- 10 *Brittany, Trégastel II*
Colored inks. 263 x 416 mm.

- 11 *Hither*
Colored inks. 330 x 509 mm.
- 12 *Incessant Glow*
Colored inks. 498 x 645 mm.
- 13 *Moonfoam*
Colored inks. 645 x 495 mm.
- 14 *Realm Lost*
Colored inks. 502 x 648 mm.

1961-1962

- 15 *White as Day*
Black ink. 354 x 575 mm.

1962

- 16 *Bones of the Wood*
Black ink. 504 x 652 mm.
(Plate ii).
- 17 *Brittany, Cancale I*
Colored inks. 323 x 420 mm.
- 18 *Brittany, Cancale II*
Colored inks. 321 x 419 mm.
- 19 *Brittany, Cancale III*
Colored inks. 323 x 419 mm.
- 20 *Brittany, Cancale V*
Colored inks. 322 x 419 mm.
- 21 *Dark, Crowded Waters*
Colored inks. 500 x 648 mm.
- 22 *Flood of Light*
Black ink. 500 x 650 mm.
- 23 *Flushing Glow*
Colored inks. 499 x 654 mm.
(Plate iii).

1962-1963

- 24 *Dark Flight*
Colored inks. 500 x 650 mm.

- 25 *Resinous Atmosphere*
Colored inks. 571 x 728 mm.

1963

- 26 *Among the Rocks*
Black ink. 329 x 504 mm.
(Plate iv).
- 27 *Hues of Morning*
Black ink. 325 x 504 mm.
(Plate vi).
- 28 *Seeking Roots*
Colored inks. 363 x 575 mm.
- 29 *Silver Bouquet*
Black ink. 760 x 278 mm.

DRAWINGS

Dimensions are given to limits of paper.

1958

- 30 *Kiki*
Fountain pen. 418 x 259 mm.

1959

- 31 *Brittany, Trébeurden*
Colored inks. 134 x 208 mm.
Lent by Leona E. Prasse.
- 32 *Tough Meat*
Ink and wax crayons. 318 x 232 mm.
Lent by Frank S. Morris.

1960

- 33 *Alpine Flowers*
Ball point pen. 340 x 265 mm.

Cancale, Trébeurden, Trégastel are small fishing villages on the Brittany coast in France, not very unlike your Maine coast. The raging sea batters huge boulders, dark and dangerous. The extremes attained by the tides make this a double reality that a Mediterranean finds spellbinding. With the tide low and the sea away with its crashing waves nature seems in suspense (the sea is reputed to come back faster than a horse's gallop on some beaches). The green, deep green of the hills and mossy granite under gray or black skies cradle tiny, brilliantly white houses; the jagged outline of the coast forms hidden coves, lakes and mysterious harbours, with one or a few boats punctuating. Boats have a way of resting on their sides that evoke wounded animals; then slowly they rise with the tide to regain consciousness.

- 34 *Branche de Pommier*
Ball point pen. 340 x 265 mm.
(Plate vii).
Lent by Leona E. Prasse.
- 35 *Brittany, Trébeurden II*
Colored inks. 134 x 210 mm.
- 36 *Brittany, Trébeurden VIII*
Colored inks. 134 x 210 mm.
(Plate ix). *Lent by Mr. and Mrs.
Leonard F. Fuller, Jr.*
- 37 *Brittany, Trébeurden XII*
Colored inks. 134 x 210 mm.
- 38 *Brittany, Trébeurden XIV*
Colored inks. 134 x 208 mm.
- 39 *Brittany, Trébeurden XV*
Colored inks. 134 x 208 mm.
(Plate viii). *Lent by Mr. and Mrs.
Elio Rambaldi.*
- 40 *Brittany, Trébeurden XIX*
Colored inks. 134 x 210 mm.
- 41 *Darksome World*
Wax crayons. 261 x 367 mm.
- 42 *Fruits et Légumes*
Fountain pen. 340 x 264 mm.
- 43 *Rose Plant*
Ball point pen. 340 x 265 mm.

1960-1961

- 44 *Slender Peaks*
Colored inks. 367 x 261 mm.
Lent by Mrs. Ezra Brudno.

1961

- 45 *The Healing Roots*
India ink. 314 x 239 mm.
(Reproduced on back cover).
- 46 *Shanties*
India ink. 240 x 312 mm.

1962

- 47 *Brittany, Cancale II*
Colored inks. 191 x 280 mm.
- 48 *Brittany, Cancale III*
India ink on pink paper.
240 x 313 mm.
- 49 *Brittany, Cancale VI*
Colored inks. 227 x 314 mm.
- 50 *Brittany, Cancale VII*
Colored inks. 244 x 313 mm.

Frailty seems the right word for Chinatown. In this miserable section of Manila one seems to live in a different dimension and under other laws of gravity—everything seems to hold together by magic, like iron filings clustering around a magnet. Bamboo seems to sum up the material used to sustain, while palm leaves cover. The first is bunched, tied, fitted, and even used as floating material in rafts and boats; the second is stacked, tressed, entwined and matted in endless ways for infinite uses. I once read that these huts had inspired the American technique of skyscraper building—infrastructure first and outer covering at last, contrasting with the classical European floor by floor from ground to roof succession. This frail material is perfect to stand the shocks of terrifying typhoons and earthquakes as it bends and sways, and in case Nature has the last word then, after all, it takes so little time and money to rebuild.

- 51 *Brittany, Cancale VIII*
Colored inks. 243 x 314 mm.
- 52 *Brittany, Cancale X*
Colored inks. 243 x 314 mm.
- 53 *Brittany, Cancale XI*
Colored inks. 241 x 314 mm.
(Plate x).
- 54 *Brittany, Cancale XII*
Colored inks. 243 x 314 mm.
(Plate xi).
- 55 *Brittany, Cancale XVI*
Colored inks. 242 x 314 mm.
- 56 *Brittany, Cancale XVII*
Colored inks. 242 x 314 mm.
- 57 *Brittany, Cancale XIX*
Colored inks. 228 x 314 mm.
- 58 *Brittany, Cancale XXI*
Colored inks. 228 x 314 mm.
(Plate xii).
- 59 *Brittany, Cancale XXII*
Colored inks. 228 x 314 mm.
(Plate xiii).
- 60 *Manhattan Impression II*
Brush and ink. 281 x 353 mm.
- 61 *Manhattan Impression IV*
Brush and ink. 353 x 281 mm.
(Plate xiv).

- 62 *Manhattan Impression V*
Brush and ink. 281 x 353 mm.
- 63 *Manhattan Impression VI*
Brush and ink. 281 x 353 mm.
- 64 *Manhattan Impression VIII*
Brush and ink. 281 x 353 mm.
- 65 *Manhattan Impression IX*
Brush and ink. 353 x 281 mm.
- 66 *Manila, Bangka at Kawayan*
India ink. 215 x 280 mm.
Lent by Leona E. Prasse.
- 67 *Manila, Chinatown I*
India ink. 215 x 280 mm.
- 68 *Manila, Chinatown III*
India ink. 215 x 280 mm.
- 69 *Manila, Chinatown VI*
India ink. 215 x 280 mm.
- 70 *Manila, Chinatown VII*
India ink. 215 x 280 mm.
(Plate xv).
- 71 *Manila, Chinatown VIII*
India ink. 215 x 280 mm.
- 72 *Manila, Chinatown IX*
(*Banana Tree*) India ink.
280 x 215 mm. (Plate xvi).
- 73 *Manila, San Dionisio V*
India ink. 215 x 280 mm.

One may discover not far from Manila the little town of San Dionisio, an agglomeration of divers types of beauty consisting of saltbeds, oyster beds, fish traps, river and sea waters, a fisherman's village tied to the town by a suspended bridge Hiroshige would have loved. Here are flexibility, slenderness, delicate bindings, and slim, light boats slipping on the water dreamily, slowly. Here are exuberant vegetation not held back even by water, sunsets of the most brilliant hues imaginable, gigantic cloud columns contrasting with the frailty of palm-leaf and bamboo huts.

- 74 *Manila, San Dionisio VII*
India ink. 215 x 280 mm.
(Plate xvii).
- 75 *Manila, San Dionisio VIII*
(*Baklad*)
India ink. 215 x 280 mm.
- 76 *Manila, San Dionisio IX*
India ink. 215 x 280 mm.
- 77 *Manila, San Dionisio X*
India ink. 215 x 280 mm.
- 78 *Manila, San Dionisio XII*
India ink. 215 x 280 mm.
(Plate xviii).
- 79 *Manila, San Dionisio XVIII*
India ink. 215 x 280 mm.
- 80 *Manila, San Dionisio XIX*
India ink. 215 x 280 mm.
- 81 *Manila, San Dionisio XXI*
India ink. 215 x 280 mm.
(Reproduced on cover).
- 82 *Manila, San Dionisio XXIII*
India ink. 215 x 280 mm.
- 83 *Pride of the Ring*
Dry brush and India ink.
340 x 266 mm.
- 84 *Siam, Bataya Beach*
India ink. 193 x 264 mm.
Lent by Leona E. Prasse.

PRINTS

The following is a complete check list of prints by Juvenal Sansò; however, only items with catalog numbers are exhibited. Check list numbers follow title (e.g., #1). Dimensions are given to plate-mark. Unless otherwise described editions are printed in black.

1955

- 85 *Flower.* #1
Etching. 228 x 122 mm.
Edition 25.
- 86 Unique proof printed in relief
in red and in intaglio in black. #1
- 87 Unique proof printed in black
and blue. #1

1956

- Arbre.* #2
Etching. 156 x 119 mm.
Edition 25.
- City.* #3
Etching and soft ground.
225 x 90 mm. Edition 25.
- 88 *Coq.* #4
Etching. 225 x 91 mm. Edition 25.
- 89 Unique proof printed in relief in
red and in intaglio in black. #4
- Dry Flowers.* #5
Etching and aquatint.
163 x 134 mm. Edition 25.
- Figure.* #6
Etching. 177 x 69 mm. Edition 25.
- Floral Impression.* #7
Etching and soft ground.
172 x 110 mm. Edition 25.
- 90 *Flower and Leaf.* #8
Etching and engraving.
228 x 139 mm. Edition 25.
- Gothic Impression.* #9
Etching and soft ground.
229 x 119 mm. Edition 50.
- Grass and Flowers.* #10
Etching. 179 x 110 mm.
Edition 25.
- Judas.* #11
Etching. 177 x 69 mm. Edition 25.
- Manola.* #12
Etching and soft ground.
173 x 126 mm. Edition 25.
- Métro.* #13
Etching and aquatint.
238 x 177 mm. Edition 25.
- 4 Z'Arts.* #14
Etching. 167 x 239 mm.
Edition 25.
- 91 *Tiges.* #15
Etching and engraving.
198 x 148 mm. Edition 25.
- Tree Trunks.* #16
Sugar lift aquatint.
173 x 126 mm. Edition 25.

1956-1957

- Eve.* #17
Etching. 282 x 425 mm.
Edition 25.
- La Fête à Guillaume.* #18
Etching. 116 x 312 mm.
Edition 25.

1957

- Mardi Gras.* #19
Etching. 160 x 93 mm. Edition 25.
- 92 *Poisson.* #20
Etching and soft ground.
121 x 228 mm. Edition 25.
- Quai aux Fleurs.* #21
Etching and engraving.
425 x 284 mm. Edition 25.
- Rose.* #22
Etching and soft ground.
248 x 119 mm. Edition 25.
- Walled City.* #23
Etching. 127 x 345 mm.
Edition 25.

1958

- 93 *Crevette.* #24
Etching. 139 x 228 mm.
Edition 25.
- 94 Unique proof printed in relief
in brown ink. #24
- 95 *Ruines.* #25
Etching, soft ground and aquatint.
121 x 298 mm. Edition 50.

1959

- 96 *Arbuste.* #26
Etching and aquatint.
406 x 197 mm. Edition 110, for
the International Graphic Arts
Society.
- Fleurs et Racines.* #27
Etching and soft ground.
178 x 109 mm. Edition 25.
- 97 *Grande Ville.* #28
Etching and aquatint.
382 x 267 mm. Edition 25.
(Plate xix).
Lent by Louise S. Richards.

98 *Gratte-Ciel*. #29
Etching and aquatint.
470 x 347 mm. Edition 25.

99 *Horizon*. #30
Etching and aquatint.
129 x 269 mm. Edition 25.

Leaves. #31
Etching and aquatint.
109 x 70 mm. Edition 50.

Profil d'Espagne. #32
Etching. 149 x 318 mm.
Edition 25.

100 *Taudis*. #33
Etching and aquatint.
168 x 366 mm. Edition 25.

1959-1960

Diplomate. #34
Etching and aquatint.
167 x 130 mm. Edition 25.

1960

101 *Crustacé*. #35
Etching and aquatint.
236 x 431 mm. Edition 50.
(Plate xx).

Dragon Fly. #36
Etching and soft ground.
110 x 70 mm. Edition 50.

Vie Végétale. #37
Etching and aquatint.
394 x 201 mm. Edition 25.

1960-1961

Stifling Vines. #38
Etching. 290 x 129 mm. Edition 50.

1961

Dark Tree. #39
Etching. 99 x 60 mm. Edition 50.

Equinoxe. #40
Etching and aquatint.
176 x 388 mm. Edition 50.

In many instances the Spanish central arid, rocky plains have made their imprint on me. It seems to be an intermediate world between the oceanic, tidal Brittany and the placid, fluvial San Dionisio. On these plains vegetation lives to transform itself into gnarled sculpture.

102 *Lueurs*. #41
Etching and aquatint.
210 x 494 mm. Edition 260.
The Print Club of Cleveland
Publication No. 41 for 1963.
(Plate v). *The Cleveland Museum
of Art*, gift of *The Print Club of
Cleveland*.

103 Cancelled copper plate for *Lueurs*.
212 x 500 mm.
The Cleveland Museum of Art,
gift of *The Print Club of Cleveland*.

1961-1962

Feu Nocturne. #42
Etching and aquatint.
394 x 169 mm. Edition 50.

104 *Ramures*. #43
Etching and aquatint.
357 x 239 mm. Edition 50.

1962

Tronc. #44
Etching. 180 x 46 mm. Edition 50.

1963

105 *Baklad*. #45
Etching and aquatint.
298 x 391 mm. Edition 50.
(Plate XXI). *Lent by
Frank S. Morris*.

Cats. #46
Etching and aquatint.
344 x 239 mm. Edition 50.

106 *City Lights*. #47
Aquatint and soft ground.
269 x 494 mm. Edition 50.

Feuillages. #48
Etching and aquatint.
490 x 149 mm. Edition 50.

Five O'Clock. #49
Etching and aquatint.
237 x 149 mm. Edition 50.

Floraison. #50
Etching and aquatint.
494 x 268 mm. Edition 50.

107 *Goblets*. #51
Aquatint. 150 x 494 mm.
Edition 50.

108 *Grounded Boat*. #52
Etching and aquatint.
142 x 500 mm. Edition 50.

Instantanée. #53
Aquatint. 493 x 239 mm.
Edition 50.

Lune Pâle. #54
Etching and aquatint.
220 x 508 mm. Edition 50.

109 *Shipwreck* #55
Etching and aquatint.
397 x 510 mm. Edition 50.

Two. #56
Etching and aquatint.
514 x 111 mm. Edition 50.

110 *Végétation*. #57
Etching and aquatint.
493 x 267 mm. Edition 50.

MISCELLANEOUS

111 Sketchbook No. 3.
Page size: 179 x 135 mm.

112 Sketchbook No. 5.
Page size: 181 x 100 mm.

113 Sketchbook No. 6.
Page size: 240 x 171 mm.

114 Sketchbook No. 8.
Page size: 239 x 158 mm.

115 Sketchbook No. 13.
Page size: 319 x 240 mm.

116 Illustrations for Baudelaire's
Les Paradis Artificiels, thirteen
drawings in India and colored inks
and one lithograph (1961-1962).
Project for an album.
Approximate outside measurement
410 x 310 mm.







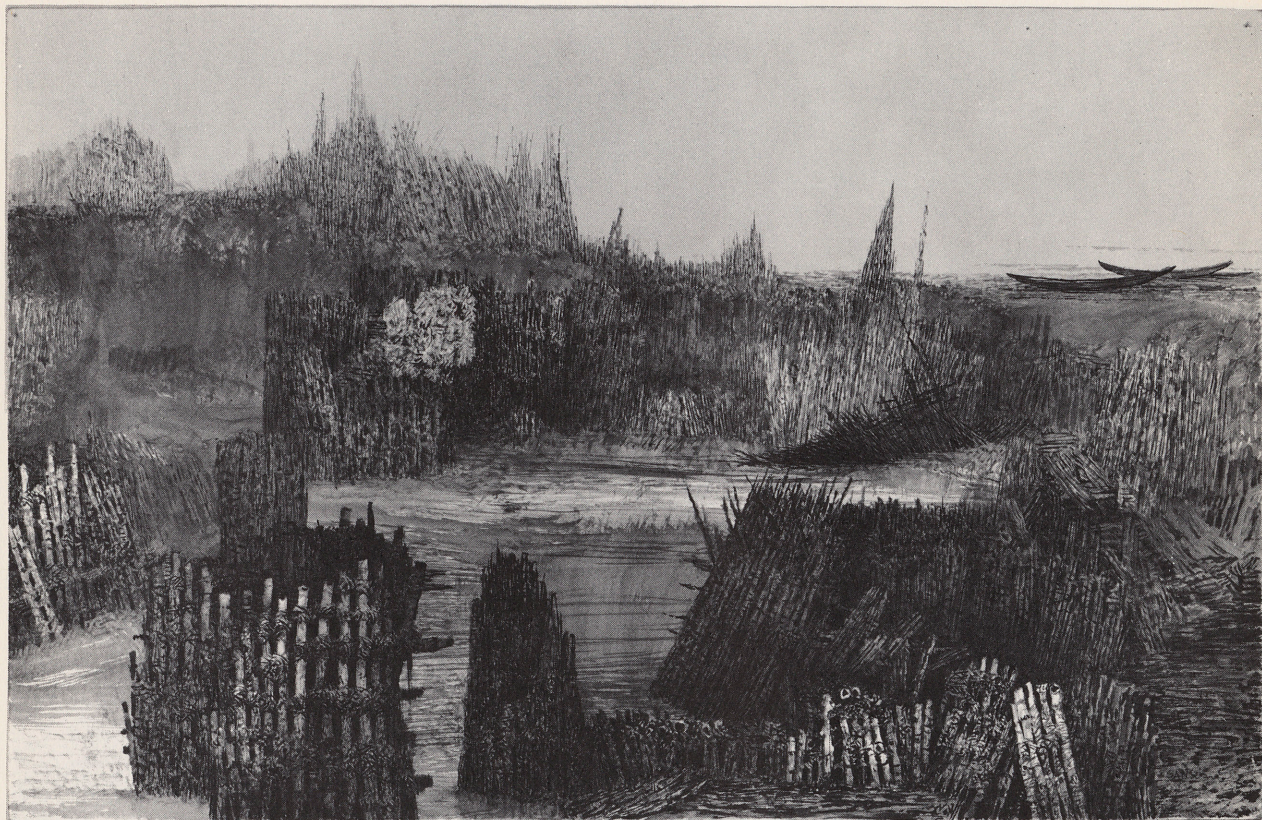
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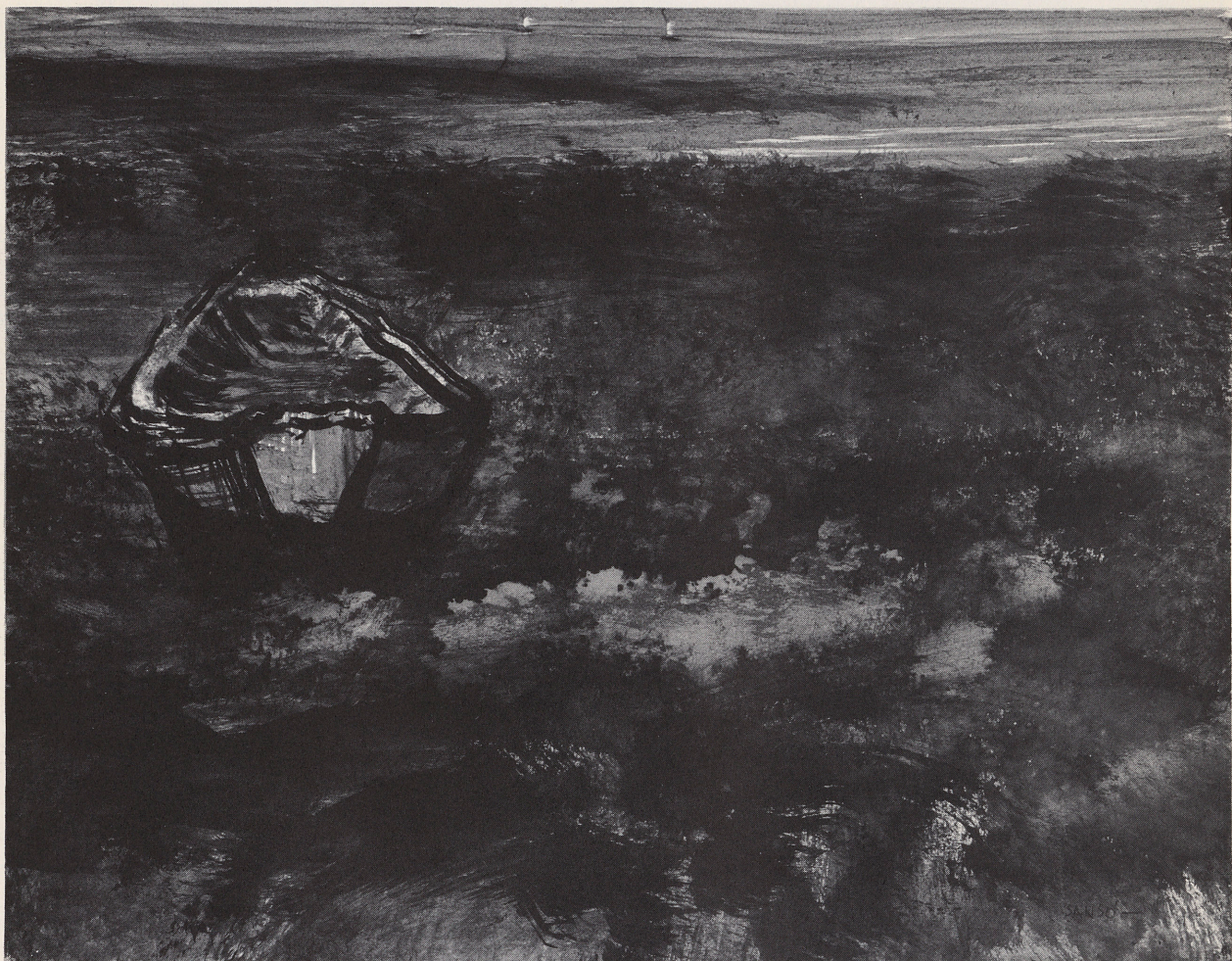
Sau80'





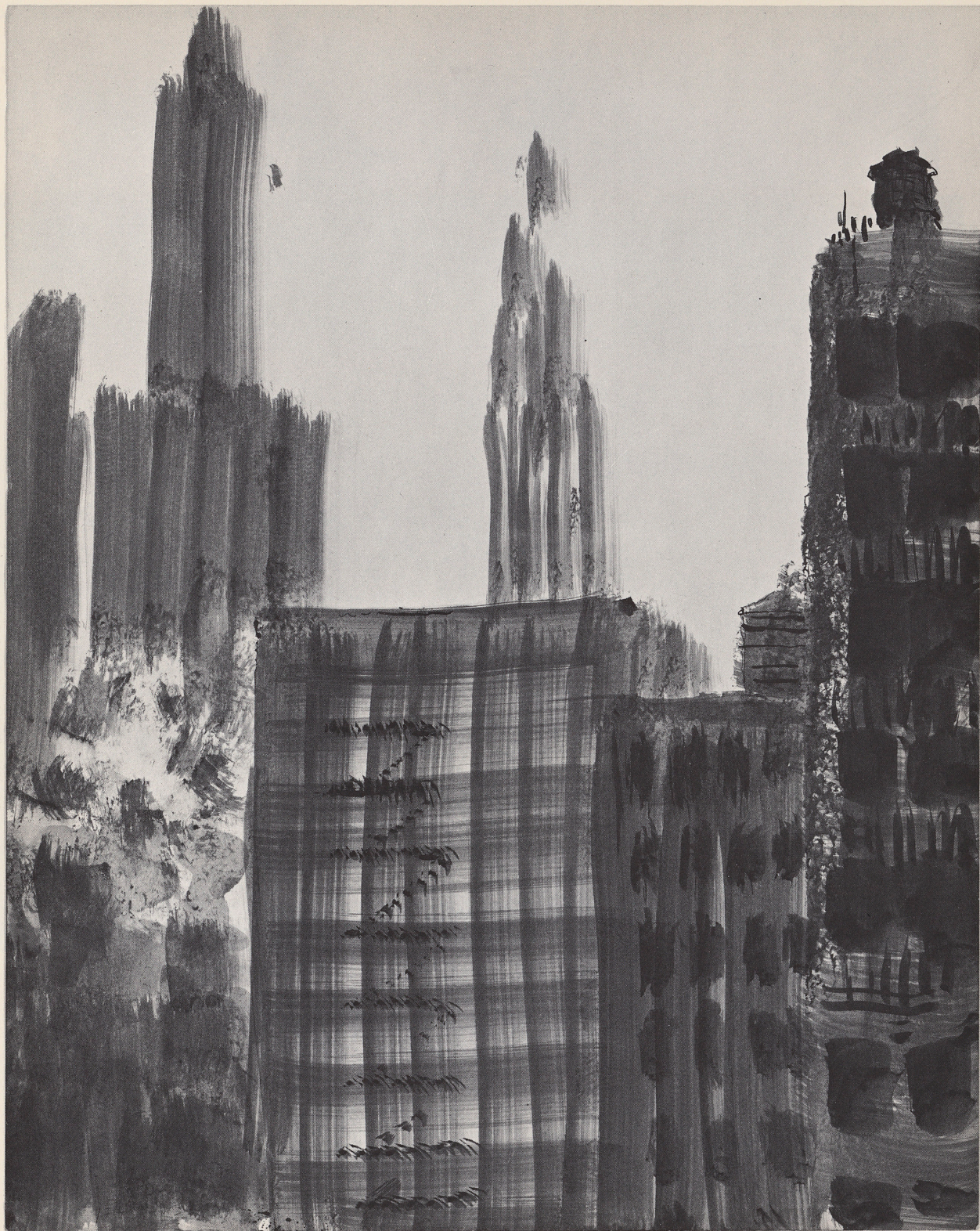






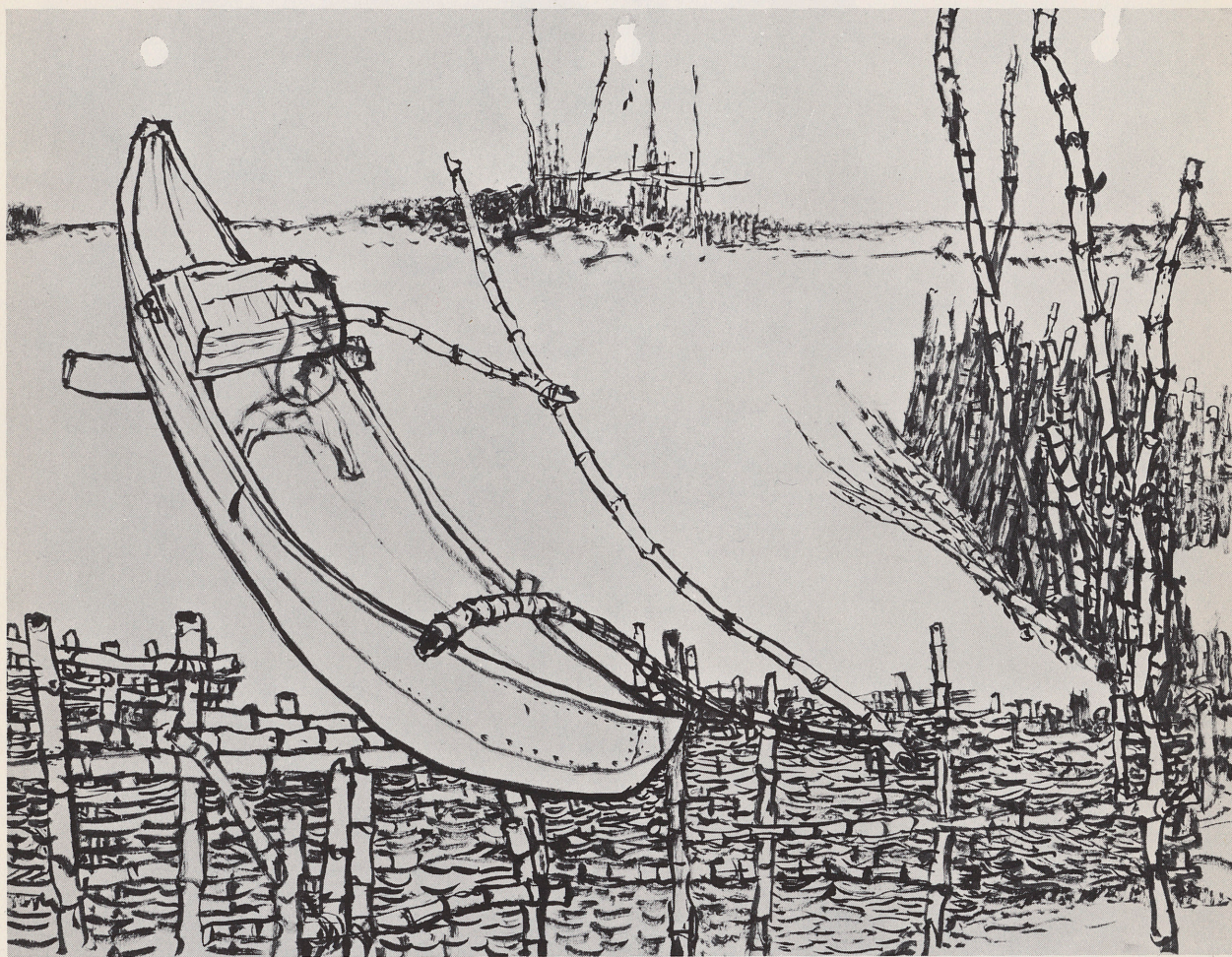


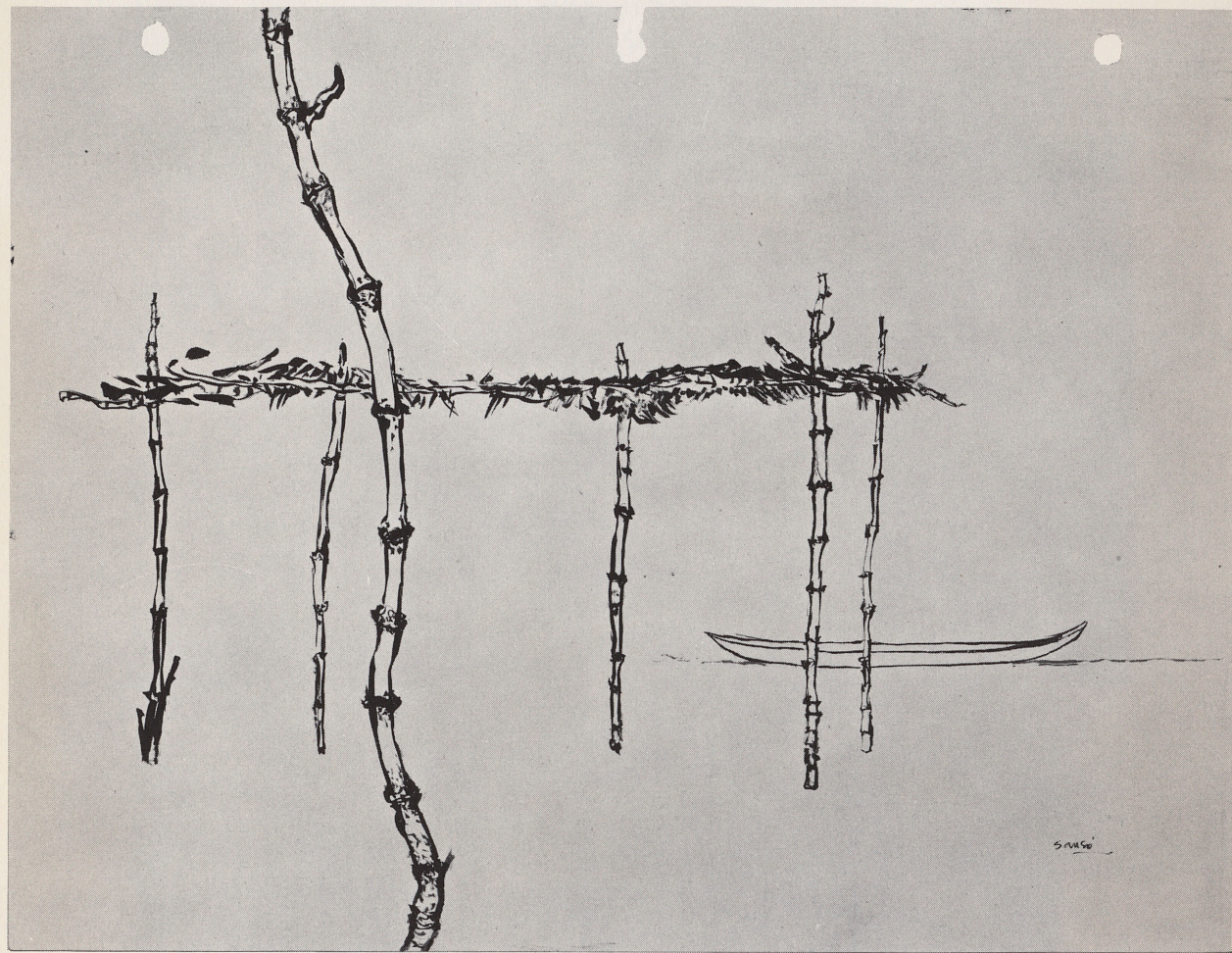










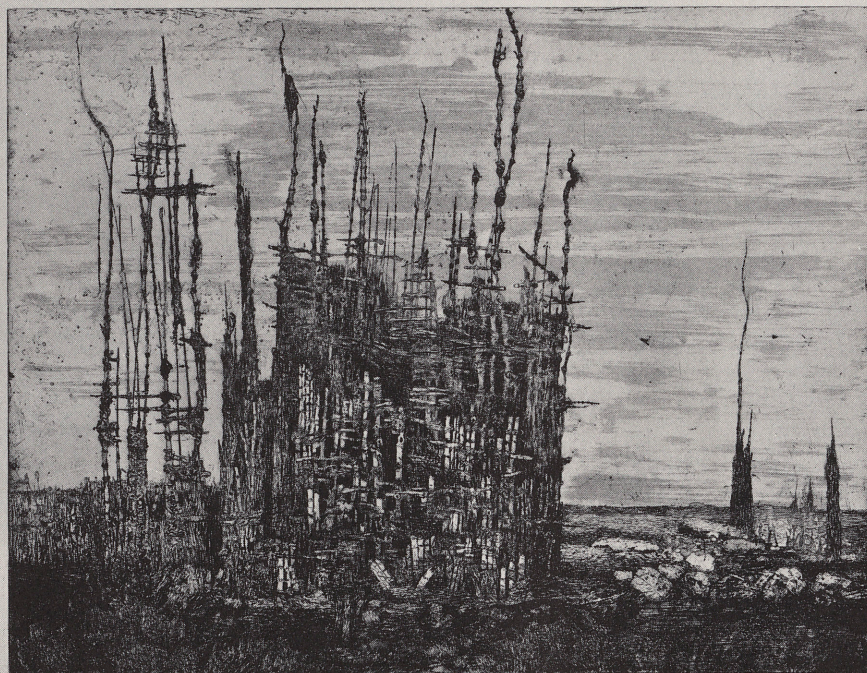




"GRAND VILLE"

B. 1110





1/10

"Baklad"

1/10

